

The Woman's Page of The Times-Dispatch

Just in Passing

A woman who makes her living by writing several inches of pointed remarks to the public every day, remarked the following in her space just a little while ago: "You call yourself adaptable when you are adjusting yourself with people whom you like to think are inferior to you."

Haven't you had it? That nice comfortable feeling inside like you had not only eaten the candy, but the feathers were smeared on your complexion. You have been sweetly tolerating the opinions and voiced sentiments of some positive man for an entire evening. He thinks that he is the people, and that wisdom will die with him, but then way down deep in your own mind there is a slight tendency in the same direction. I am sure you play his little game with him, and there is such a lot that you know about that he probably doesn't. In the secret chambers of your soul are many stifled yawns, but then your duty is well done and you actually enjoyed yourself thinking about what a charmingly cultured person you really were. Some people actually choose companions whom they consider mentally their inferiors, because it acts as a sort of background. Who knows, they are perhaps serving as the duller sort of tonic for the very people that they have pictured as their own back drop.

It is all in the point of view after all. One of the most delightful women that I have ever known, on meeting a very distinguished author at a dinner when her birthday was hardly eighteen, remarked to her most intimate friend that she thought he was a regular old bore and that she had been much disappointed in him. Years afterward she arrived at the conclusion that he was very agreeably talking down to her level. We all have such queer ideas about adaptability anyway. Some of us think it means to be forever smiling even if the cook in the kitchen has ruined your dinner or departed in the night watchman, most of us think that we all possess the charming attribute and proceed to analyze the meaning according to our own set little virtues. In the good little black book on the corner of your desk if you will take the trouble to look you will find that it means to make fit or suitable any other definition says, "An adapting." Now, if you know exactly what it means I am sure that I do not.

But I have seen people that did not have it. Taken out of their own particular little set and crowd they provided square pegs in round holes and bored themselves and everybody else perfectly dreadfully. It is the something indefinable in some of us that makes us able to get on with people that we otherwise wouldn't be able to endure. Now there we are back where we started from, all the way round Robin Hood's barn, with the same conclusion. "That we call ourselves adaptable when we are enjoying ourselves with people whom we like to think are inferior to us."

Whatever it is, all of us like to think we have it, and really a great many of us have it that are totally and blissfully unconscious of the fact. Adaptability is a very useful accomplishment on more than one occasion.

BRENT WITT.

Dresden Again

With the revival of the pannier draperies comes back a decided emphasis on Dresden silks with all the exquisite colorings that we associate with the Dresden shepherdesses, pinks and blues, yellows and pale greens are the backgrounds on which are sprinkled fascinating bouquets, garlands and even baskets of flowers.

The Dresden silks and satins are particularly adapted to suit the coasts that are incorporated on afternoon and evening frocks for summer. They are not so striking in contrast with a plain, thin fabric and there is great scope for color combinations and clever effects. The rose season, so noticeable in fashions for the summer, is a timely one for flowered mulls, organdies, muslins, voiles and chiffons with which the Dresden silks effectively combine.

Hats covered with Dresden taffeta are decidedly chic. Bridesmaids now are favoring hats of this type to continue the Dresden theme. The Dresden thrown over simple and untable frocks of white or plain colors.

Little Dresden silk slippers for the rest hour add a new touch to the negligee set, especially if bindings of trimming of Dresden silk be used on the gown.

Dresden sashes, with an extra line of fine ribbon joining trailing in and draping the bunches of flowers, are accepted by womankind as an idea that makes the assurance of beauty doubly sure.

It is undeniable that the Dresden colorings in designs that are varied and inexpensive are a factor in the general beauty of summer styles. Are you using them?

Old Lace and Its Uses.

Old and rare lace is no longer hidden away with lavender in grandmother's cedar chest. The practical woman of today is quick to see the advantages of a piece of the old material, and she is digging up the treasured bit of finery to use for her own immediate pleasure. The real lace handkerchief that was probably a part of the grandmother's trousseau makes a very modern little blouse cap, a fall of gold lace or a pleating of yellowish valenclennes a knotted pink ribbon or a nosegay of satin flowers, and the cap is a dream.

Old lace collars are having the greatest kind of a vogue, and even fans are being covered with rare old lace. The tea apron has come into its own again, and no matter how beautiful the gown, the frilly lace apron has its place. Then, if there is enough of the old lace in the treasure chest one may have things to match—tea caps and muffs, for instance.

A place for old lace can be found on almost everything worn by a woman, and the older the lace the better it is suited for wear, proving it is not mutilated to any extent and has been kept away from ravaging insects.

For a Sick Child. One of the nicest things to think of taking to a sick little boy or girl is a little hot water bag. These bags come in their usual shape and color of rabbits, and some of them, sitting upright, actually tricked out in cap and apron. Finny is made of cotton felt over the rubber which contains the hot water, and any child will take delight in cuddling such a warm, pleasant little bed-fellow against his cheek or side or wherever the nurse suggests.



SIMPLE, DISTINCTIVE LINES CHARACTERIZE THESE PRETTY MODELS IN LINEN AND CREPE DE CHINE, COMBINED WITH LACE.

L'ART DE LA MODE.

EXTREMES RULE IN THE SUMMER FROCKS

Wardrobes prepared for shore, country and mountains have not really had their innings so far this season.

Sheer summer frocks look a bit shivery most of the June days and women cling to their one-piece serges and silks and tailored suits; but even in June there were days when muslins were appropriate and the month of roses had its garden parties and weddings despite the thermometer. The mistress of a beautiful country place only an hour from New York was lucky enough to have a perfect June day for a rose tea which she gave in her rose gardens, and folk motored from far and near in garden party toilettes carefully hidden under all enveloping dust coats.

Most of the frocks had an air of immaculate freshness that indicated a debut, and perhaps it was for that reason that the showing seemed so bewilderingly attractive, or at least that may have been one of the reasons. Certainly a large percentage of the toilettes had far more than mere freshness to recommend them and as certainly they proved the season to be one of decided eclecticism in dress.

There were frocks worn by women considered authorities in such matters that looked as straight and narrow and plain as the most Polka-tique of last year's models, frocks whose waists were high, simple cascade models, possessing novelty only in original and new collar and skirt notes.

And side by side with these were panniers and plaited skirts and clinging, swathing skirt draperies and bouffants. An actress with social affiliations wore a delectable pannier frock of changeable taffeta in light blue and mauve over deep bouffants of broderie Anglaise on finest muslin, and her hostess, with whom she motored over for the tea, was in a frock of white linen straight and narrow as a pipstemon, with a wide panel of handsome open work embroidery as the way down the front and much of the same embroidery on the bodice and running down almost to the elbow on the long close sleeves. A wide wash of clear light green passed under the front panel and around the sides and fell in two full straight widths at the back, almost covering the back of the skirt, and headed by little frilled upstanding frills.

Such contrasts as this are to be found in every group of modern dressed women, and for that reason casino toilettes, and the clothes worn for the various smart functions at the

Dresses For Girls

A growing girl needs so many dresses and outgrows most of them so soon after they are made, that the simple designs, inexpensively made, are usually among the most favored.

One-piece dresses that slip over the head are deservedly popular. The little wearer likes them because they are so easily fastened in front, and the mother usually likes a model that does away with the necessity for many buttons and buttonholes.

The body and skirt are cut in one piece, while the sleeves, which are of one-piece design, may be of elbow length, finished with turnback cuffs, or full length, and gathered into a band at the wrist. The frock slips completely over the head, and a removable shield may be worn or left off, as liked.

A serviceable play frock is of brown linen, with white or cream linen for the pretty shaped collar and cuffs. The belt is also of the white linen, although one of patent leather may be substituted, and the eyelets on either side of the front opening are drawn together by lacing of white cord. A white cotton corduroy, with hand-sealed edges, trimming the white linen collar and cuffs, is also a pretty model. A black patent leather belt and a small flat bow are pretty details that offer becoming contrasts.

When little children leave behind them the days of babyhood and begin "growing up," they often lose much of the charming grace that has made them favorites as babies. Their little arms and legs sometimes seem ungracefully and out of all proportion.

It is during this growing-up age that dressing plays an important part—at least in the eyes of the sensitive child.

Here are a few general rules to follow in planning clothes for growing girls. The longwaisted, low-belted type of frock is one that will prove generally becoming to thin and plump girls alike, and every slender child looks well in a one-piece frock loosely belted and only slightly fitting. Short-waisted and empire frocks belong only to the picturesque child and should be avoided by the extremely thin as well as the over stout one. It is easily understood why a child's thin arms appear so much longer when the hands reach far below the waist line. Lower the belt, broaden the shoulder and you will be delighted with the proportioning process. For the over plump child reverse the lines, making them clinging and more straight up and down.

The corded plaques in white and color are rather popular waistcoat materials for use with white serge, and you will be delighted with the proportioning process. For the over plump child reverse the lines, making them clinging and more straight up and down.

Long History of Tapestry

The art of working tapestry with the needle was known at an early date. In Exodus the curtains of the Tabernacle, which divided the Holy place from the Most Holy, are described as "of fine twined linen, with blue, purple and scarlet, with cherubim of cunning work," all wrought with the needle.

The Israelites doubtless borrowed the art from the Egyptians. The Babylonians illustrated the mysteries of their religion and recorded important historical events in pictorial embroidery. To such perfection was the work carried by the Greeks that they attributed the invention to Minerva. Such value was set upon it that poets sang its praise, eminent men vied with one another in encouraging the art and in possessing the richest specimens.

Tapestry was wrought with the needle in France until the ninth century, when the demand for it had become so great that mechanical weaving was introduced, and a manufactory established in the Abbey of St. Florentin. Monks then wove tapestry in their cloisters, while women in their homes, portrayed with the needle on canvas the stories that poets had sung of the deeds of their ancestors, as well as those of their husbands and brothers. The walls of the palaces were high, and of rough stone, and the tapestried hangings hid as well as ornamented them. Horsemen were robed and horses caparisoned in tapestry at tournaments, and on the occasion of great triumphal entries and other public celebrations.

In very early times tapestry was used mainly for altar cloths and other church decorations, but the growing demand for it as a wall hanging and furniture covering resulted in the establishment of looms at Antwerp, Bruges and other cities, that made in Arras being the most famous.

A piece representing the battles of Alexander the Great was among the gifts sent from Flanders to the Sultan in 1375 for the ransom of captives taken in battle. It portrayed also scenes in history and romance; the feats of fabulous heroes, and grotesque figures of men and animals. Some pieces of this work were almost national annals and were styled historical tapestries.

In the sixteenth century French established factories for making tapestry at Fontainebleau. Previously it had been made in pieces, which were joined neatly if necessary, but now it began to be woven in one large web. Francis brought workmen from Flanders, paid them well for their skill and supplied them with the richest materials, including gold and silver threads. His son, Henry II, established manufactories in Paris, but after his death the art declined, and little was done until Paris was decorated for Louis XIV.

The art was patronized by Henry

The Appropriate Hats

How often is the suit essential of woman's dress applied outside, met by any description of the component parts or any kind of the much needed modifiable and eliminable, but by the wrong combination of hat and gown! Consider, among the hat and gown combinations on the street, in the theaters and at other occasions that fill our calendar in the summer months, who have a startling instance of the essential of the hat? There's the woman who puts one expensive hat on then throws up her hands in despair—and goes out and appropriates.

The writer has in its stock conventional tailored style should be worn with a tailored suit. It gives a delightful completeness, and is becoming in this season of the hat to the woman who is so much interested and cherishes the matter.

With the imperious dress there is a similar appropriate type of hat. It is the simple hat that you can immediately make by using up the odd pieces of your dress, or buying an undress and making a simple frilled hat over a wire or buckram frame. The simple hat of thin tulle, such as lace, muslin, chiffon with contrasting underlacing, is on that account the most appropriate. Any one can make this kind of hat.

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